RITA JOLIVET HERE WITH A MESSAGE TO OUR NATION

Film Actress Who Was on the Lusitania Also on Her Honeymoon With the Count de Cippico, After a Romantic Courtship Abroad

and Welsh-happened to be standing ideals, a loyal lover of the artistic. able to confine his talk to the work his way. He gave her beauty and rit, and then, just as if that were not ough to make any normal girl appy, he sent along a real, buna fide, com my heart hope to die count to emplete his gifts.

And the extraordinary way in which Did Man Eternal Balance put over the count too! It was just like something nipped from a story by Robert Cham-ers, romantic, picturesque thrilling. Miss Rita Jolivet is the name of the ta Jolivet any more except for the rooses of the stage. At all other

nes she is the Countess de Cippico. idence Naples, citizenship Italian. The Count de Cippico of London. Paris and Napies is an extremely handsoldiers of fortune who pick out heir titles coming over on the ship ad then spring them shock fashion on Ilibio American girls. He is an alian nebieman with a nice old moth iten castle and everything that goes the set. Also he is a business He has money and he makes t infinitely easier to make money than

The first chapter of the Count's ro-nance with the beautiful young rench-English-Welsh girl is so saic the publisher would never give injected immediately thereafter.

They met at a dinner given by a symmon friend in Paris. Miss Jolivet the shining black hair and sparkling lack eyes was a favorite Continenta circus. The Count was just barging bout a bit. He begged Mile. Rita for permission to call. She shrugged her shoulders in true heroine fashion and rked she would be delighted, but she was leaving the next day for a month's rest. A count more or less meant nothing in her life.

Two weeks later, in an obscure village in Brittany where Miss Jolivet ude was obscured by the appearance of a brand new satellite in the person Count de Cippico. If he wanted play hide and seek with her, Mile. ta was willing. That night she

By JANE DIXON.

Some women are successful in business. Others are successful in love. But it seldom happens that success strikes twice in the same place. It is as if the Eternal Balance put on the brakes now and then just to show us we are not infallible.

Now and then Old Man Eternal Balance put on the brakes now and spills his gifts regardless. This is exactly what happened when a charming French girl—pened when a charming French girl—French slightly alloyed with English and Welsh—happened to be standing and



Count de Cippico, husband of Rita Jolivet.



Rita Jolivet.

true Romeo fashion. Cupid came another cropper. The grif in the case ready to welcome her when she landed.
So she said "Yes" instead—she had been meaning to say it ever since that first evening at the dinner party in first evening at the dinner party in screen story called "The Unafraid" for "During a former visit to the United States Miss Jolivet appeared in a screen story called "The Unafraid" for "During the three and a half hours we clumg to that overturned boat there we clumg to that overturned boat there we clumg to that overturned boat there are soming.

speghetti trees he could woo her in to the moon, but she was afraid if she obligation.

From a messenger boy on peg post mitted it was the first really free breathing space he had had since the chase began.

And now for the climax of a perfectly placed and played romance. The power an' usin' days fo' chips an' all sich flubdub, an' then yo' rings in this sich flubdub,

"Never has life been held so cheap as it is to-day. The floor of the world is red with the blood of beroes, and still other heroes wade through it to carry the standards of honor and uprightness and equality on to victory.

"Mothers everywhere are cold with fear or bowed in sorrow. What a baim those words must be to them: "Why fear death? It is the most beautiful adventure in life." Many times I talked it over with the Constitution of the con

those words must be to them: way
fear death? It is the most beautiful
adventure in life. Nowhere in the
English language is there so much of
faith and trust concentrated in so few
faith and trust concentrated in so few
found the fires of patriotism lighted
found the fires of patriotism lighted

coming nearer, nearer.

each one another's hands, Mr. Fron-man, my brother-in-law and a Mr. out forever such crimes against hu-Scott, an Englishman who had just taken off his life belt and put it around "Also there was the message. Where an old lady who was helpless and better could it be flashed forth to the hysterical.

mortel message a gigantic wave of water and human bodies swept us off course our feet and out into the sea. Of course our hands were torn apart. The force of the water was so great it tore a pair of buttoned shoes from my feet.

"This is how the moving drama of the course our hands were torn may feet."

time like this He was every one's God, a living, warm, all pervading Presence guiding the innocent through the tortuous depths, freeing their bodies and hearts from all fear and pain. He was the God of the Jew and gentile alike, of the rich man and the poor man, the saint and the sinner, the woman in the steerage and the lady in the suite de luxe. The petty bickerings of creed and doctrine seemed so foolish, so fu-tile, before the sublime truth that God

I was one of perhaps thirty persons who clung to an upturned lifeboat. The boat had been overcrowded and film has been photographed. From this and had completely turned turtle.

"As other persons came to the surface they too made for the boat and tive features and the waste a French clung on. It sank lower. Another village was reproduced in entirety. The weight added to its burden and we houses, buildings and so on were built would all be lost. Yet who could stop of stone and concrete, so that when the another human being's desperate clutch for life?

"For the first time I was seized by panic. There on the ship I had not been afraid. The magnificent heroism me strong. I had made up my mind am profiting by a great national disto die. I had been strangely, unbe-aster," sighed the Countess. "At first lievably, miraculously saved. It was such accusations hurt me deeply. But the thought of having to go through it why should they? There are always

"At the very moment that the final hand reached out to grasp after life a We Forget is a good work. There are

beautiful adventure in life.' Many times I talked it over with the County

"I wish every one could know, the conditions existing at the time of their utterance. We were standing, four of us, awaiting the end. We sensed it bit to keep the fires on the altars fed, to give new inspiration to the mothers "Instinctively we caught hold of and sisters and wives and sweethearts each one another's hands, Mr. Frohwho must give of their own to wipe

uttermest ends of the earth than on "As Mr. Frohman finished the im- the screen? Make it the inspiration

a pair of buttoned shoes from my feet.

Saved From Lusiania.

"This is how the moving drama of the Lusiania, the events that led up to it, the world smashing blows that "I had made up my mind to die and followed it, happened to be played. The thought of God came to me—how at a the title sums up the reason for its

existence.
"I hope those who see it will never forget, at least not until we have wiped out all possibilities for such catastrophes in the future and have made God's unpathed waters of the sea a pleasant and peaceful highway.

How They Made the Film

The Count de Cippico has been his vife's tireless ally during the produc tion of the picture. Morally, financially and physically he has backed her to "I was distinctly surprised when the the limit of his powers. He it was who water above me began to clear and I told something of the bigness of the realized I was coming to the surface, undertaking. Seven months of inten-

sive work has been put into the play. Something more than 15,000 feet of only the cream is clipped, the present version requiring a total of but 6.000 feet. To give an idea of the construcvillage was shelled by the enemy the correct effect would be produced. The partly destroyed village is still standing in Bronxville, where the picture was produced.

"I have heard it murmured that I scoffers ready to tear down a good

"And I feel in my heart that thest others, patriotic Americans, who are doing things, and I know they agree with me. How do I know? Becarise the Government loaned us 5,000 brates American Sammies to help the wor

"These Sammies appear in the bat scenes and in the grench pictures. The Government also gave us access to me of its biggest boats so that we migh properly portray the disaster. If the Government officials had thought we were simply profiteers they would never have done that, would they? "If a visit to the Lyric Theatre.

SOUIRE TWOMBLEY'S UNDOING DUE TO GREED with hogwash what no 'ntelligent man still a comin', an' he was risin' sev- poker an' usin' days fo' chips an' all

By DAVID A. CURTIS.

OME'RES in the Good Book it says what a man that's borned of a woman is of few old man Greenlaw thoughtfully, as he took a cigar from his pocket and before earling one end of it before the took a cigar from his pocket and before earling one end of it before the took actigar from his pocket and before the took actigated the old man with much dignity.

With hogwash what no 'ntelligent man that's sich fluedub, an' then yo' rings in this poker and the yor reasinable, but they mought 'a' been wants to read about, like love an' the such that of the buytic Theatre the took acting the pold man of the tight the pold man with much dignity.

With hogwash what no 'ntelligent man wants to read about, like love an' the wants to read about, like love an' the such the yor rings in this purpose. The first reason is then yor tight activated in the pold man with much dignity.

"More and wolded in Ireland when the rescue ship finally ary twombley person fo' no airthly purpose on'y for to keep yo' jaw was first the most deavise o' natur' an' poker an' two the propose on'y or to keep yo' jaw was first the most beautiful adventure in when the reason st the most the took and the pold man with the pold man with must of the buyting in his want in gradient the pold man with must of the transic them to the Lyric Theatre the purpose on' in this purpose on' o' natur' an' pold in the pold man with must of the unit of the want in gradient the pold man with must of the beautiful adventure in when the rescue ship find aventure in the took on the tre began eating one end of it before said the old man with much dignity. ighting the other.

"Trouble is what they don't nobody pear to git a holt o' nothin' important lighting the other.

old man's little saloon in Arkansas and uttered the few words recorded continued, winking at Winterbottom, shove, though they would gladly have dispensed with even those few, but the revolting triviality of the talk. they realised from past experience that so soon as he had got his cigar is favorite chair by the window with his feet on the window sill he would to babble indefinitely, and they felt that they could hardly endure not 'thouten I sh'd tackle it my own-

"Can't they be nothin' did fo' to shoke him off afo' he gits tellin' one on'y if they's a pome wrote about out, but if they begin winnin' anythin' gers what he'd croaked f'm time to tion for his lady love, but it remained for a modern workman to make it a

"Oh, let him rave," said Jake Winmought as well do it hyar as to do it into the funny house."

"I dunne bout that," said Jim Blais-dell gloomily. "If he was to go thar by his lonesome I wouldn't givadam. but we uns is all on us liable fo to set h up thar with him if it's one o' them poker stories." But even as they communed with

on another thus they realized the futility of any measure they might take, short of a general rough house,

he waited only until he had his cigar earnest. burning to his satisfaction. Then he "Th's

that," he said, with the air of one who took paragorical, 'r else they can't nocares not to hear argument. "Some body make head nor tail onto it. Usin' on 'em has few days an' some on 'em days fo' chips is a figger o' speech has a hellova lot mo' 'n they 'pears an' it goes in poetry even if it don't fered. to be no sense in havin' of 'em.

mo' likely to go down'ards a'ter they cashes in. If they was to fly up'ards fo' no gre't wisdom outsiden poker. He shuffle, bein' is they ain't no place of the skill and in the shuffle, bein' is they ain't no place of the skill and in the skill and in the shuffle, bein' is they ain't no place of the skill and in the skill and in the skill and in the shuffle, bein' is they ain't no place of the skill and in the shuffle, bein' 's they ain't no place quicker with a gun 'n anybody else neither hyar nor thar. P'int is how guire havin' the deal. He didn't say he done dignified the game o' poker, nothin' at the time, but he says to me

thar. Don't make no diff'rence to no-body which way they goes, on'y to their ownselfs. P'int is what use they place.

a heap tries to, 'thouten havin' no reel he reckoned what if two men had a when he lost patience, and just now 'napirin' idee to put into it, I wouldn't argyment the survivor just nachully his patience seemed to be entirely exmake no eich mistake as they does tooken over the onexpired residue o' hausted.

to write about, like I done said." "I den't make no question but what City at the time and to them it seemed yo' all 'd do a heap better 'n any on simost inexcusable that he should 'em if yo' was to try," said Jim Blais-

who took no notice, being evidently even more disgusted than Bassett by "Draw poker," said the old man with subjeck what hain't never been wrote in poetry's fur 's I knows. I reckon probly the reason is what they ain't nobody qualified to treat it adequate,

Pearsall, sotto voce. Mr. Pearsall was reg'lar epicac, an' I'd ought fo' to less trouble an' first thing anybody plainly nervous. I be now. I been thinkin' about it into the game no mo'.

the finish."

as fo' gwine up'ards like 'nough game.

"But that ain't neither hyar nor Pearsall, and he went out into the

make o' them few days what they "I done as't him one't how come he character."

hes, even if they ain't on'y a few on done lived 's long 's he had, bein' he "Riginal hell!" exclaimed Mr. Win
was al'ays into a shootin' scrape," terbottom roughly. Mr. Winterbottom was al'ays into a shootin' scraps," terpottom roughly. Mr.
"If I was to write poetry, like they's continued the old man, "an' he says would frequently use coarse language asked.
"Onc't mo' only," said the old man, 'napirin' idee to put into it, I wouldn't argyment the survivor just nachully make no sich mistake as they does right f'm the start. First off, I'd pick tooken over the onexpired residue o' tother man's lifetime, same 's he tooken his wad, so 's migh 's he e'd into yo' hald," he continued. "First off, I'd pick what was wuth writin' tooken his wad, so 's migh 's he e'd into yo' hald," he continued. "First off yo' dribbles along bout poetry as said the old man.

's anybody ever seen he never done roads," said the old man with much nothin' a tall daytimes, but he was feeling, "nor Squire Twombley wa'n't

knowed at night. per an' take his reg'lar seat at the c'reer.

good customer even if he didn't never one without faith, but Mr. Winterbot-buy his ownself on'y one't of singht. tom only snorted. "On'y fault I ever found with him "The Squire sho' was doin' well," was the way he useter d'scourage the continued the old man calmly, "at a strangers what had any gre't luck into O' co'se that didn't trouble him not

perbottom in the same undertone. "He though, an' they's a good chanst fo' | "First off he al'ays useter clect what into the game with, whether he's got 'xpenses. He wan't no ways mean many on 'em or on'y a few. D'pends about it if the wad was a sizable one, on how he bets whether he gits the but he'd bellyache c'nsid'able if they

best o' the game or goes broke afo' wa'n't nothin' much left fo' him.
the finish."
"As I was a sayin' the gen'l result

"Th' sin't no use gittin' wrybaid." he had no trouble with none o' his fel-said sternly. "Poetry 's made up of low citisens, nor not with none o' set practisin' with a deck every eveset his vocal chords going again.

said sternly. "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly. "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly. "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly. "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly. "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly. "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly. "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly. "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly. "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly." "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly. "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly." "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly." "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly." "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly." "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly." "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly." "Poetry 's made up of low citisens, nor not with none o' set practism with a deck every every said sternly." "Poetry 's made up of low citisens, nor not with a deck every every said sternly said sternly said sternly said sternly said sternly said sternly said st somebody come along what was liable to carry away money what he inter-An' seein' how they couldn't that onholy greed I v nobody deny what he said, they come he ondertook to do mu

"Oh, Greenville!" exclaimed Mr.

Pearsail, and he went out into the playin of it like he done, an come to playin of it like he done, an come to playin of it like he done, an come to playin of it like he done, an come to a tree the game what if it happens ag'in the mention of Mrs. Pearsail's birthing the mention of Mrs. Pearsail's birthing place.

The done dignined the game of poker, nothin at the time, but he says to me playin of it like he done, an come to a tree the game what if it happens ag'in the solution of Mrs. Pearsail's birthing playin of it like he done, an come to a tree time, but he says to me playin of it like he done, an come to a tree the game what if it happens ag'in the solution of Mrs. Pearsail's birthing playin of it like he done, an come to a tree the game what if it happens ag'in the solution of Mrs. Pearsail's birthing playin of it like he done, an come to a tree the game what if it happens ag'in the solution of Mrs. Pearsail's birthing playin of it like he done, an come to a tree the game what if it happens ag'in the solution of Mrs. Pearsail's birthing playin of it like he done, an come to a tree the game what if it happens ag'in the solution of Mrs. Pearsail's birthing playin of it like he done, an come to a tree the game what if it happens ag'in the solution of Mrs. Pearsail's birthing playin of it like he done, an come to a tree the game what if it happens ag'in the solution of Mrs. Pearsail's birthing playin of it like he done, an come to a tree the game what if it happens ag'in the solution of Mrs. Pearsail's birthing playin of it like he done, an come to a tree the game what if it happens ag'in the solution of Mrs. Pearsail's birthing playin of it like he done, an come to a tree the game what if it happens ag'in the solution of Mrs. Pearsail's birthing playin of it like he done and the solution of Mrs. Pearsail's birthing playin of it like he done and the solution of the solution of Mrs. Pearsail's birthing playin of it like he done and the solution of the solution of the solution

the most 'ndustrious man I ever no gambler. He never played nothin' but poker, an' the' en'y reason I made "Useter come 'round to the tavern mention o' him was fo' the sake o' the every evenin' soon 's he'd had his sup- gre't moral lesson they was into his

elmost inexcusable that he should dell with a sarcastic inflection which table in the back room an set that the old man entirely failed to recognize. "But what 'd yo' think o' writin's somebody 'd come in an start a game. The did. It was not so much that he about what ain't been did afo'?" he Never tooken but one drink afo' playing Mr. Winterbotom, "If he gits that in', but a'ter the game was over he'd outen him they'll be a short interval

floatin' popylation o' Greenville. 'Peared time o', life when yo' mought nachully like he was c'nsid'able prejudiced ag'in reckon he'd be thinkin' b' cashin' in. the game. If they was easy the Squire him blievin like I said, what he had the olden days dreamed of such a fan wouldn't make no 'bjections to 'em c'nsid'able of a reserve to live onto as a queen's gift, or some poor 'pren-settin' in 's long 's their wads 'd hold what he'd 'cumilated offen them stran-tice boy fashioned it in his imagina-

> "Plain bughouse, wa'n't he?" ob- reality. served Mr. Blaisdell with vast con-

"Well, he mought 'a' been a leetle West Eighth street, but for the insomebody to p'juce tremenjous work.

"Draw poker 'pears to typify nigh claimin' what he done win it legitiman, "but that was his idee an' it believes that he must go back to the bout everythin' they is in life what's mate, but a'ter I done reasoned it out 'peared to keep him cheerful, 's fur 's great artisans of the Middle Ages, for wuth payin' tention to. Take that with him I al'ays made him put up growin' old was c'ncerned. He didn't while all of his designs are original very text in the Good Book what I enough outen it fo' to pay the man's have no trouble thataway, an' he his inspiration comes from the unrealdone mentioned just now. A man's bill, an' if they was enough left the 'njoyed the confidence o' the c'munity ized dreams and unfinished labors of days ain't nothin' but chips fo' to set Squire 'd gen'ly pay the fun'ral 'long o' havin' did what he had to'ds the skilful craftsmen of long ago. makin' Greenville prosp'rous, an' bein' rich an' respectable his ownself like | Ical age in history, in the most com-

I done said afo'.

"What 'peared to be the cause o' tal sits before his tiny iron anvil him bein' cut off ontimely, like he was mounted on an oak log and works to interrupt the old man's output of speech, and settling back in their seats they prepared themselves for the a straight flush?" Esked Mr. Blaisdell speech, and settling back in their seats they prepared themselves for the a straight flush?" Esked Mr. Blaisdell speech, and settling back in their seats they was some o' the citizens of the old man knew of the old man knew of the old man's hearers was taking of the old man's hearers was taking to the Squire he done met 'em fa'r, a speech, and settling back in their seats they are not in they was some o' the citizens bein' qualified proper to carry 'em out. Work that the weeks seem 'an' they was not not in the hours minutes. And when at last but the Squire he done met 'em fa'r, a speech, and settling back in their seats of the old man's hearers was taking but the Squire he done met 'em fa'r, a speech, and settling back in their seats of the citizens bein' qualified proper to carry 'em out. Work that the weeks seem on the hours minutes. And when at last but the Squire he done met 'em fa'r, a speech, and settling back in their seats of the citizens bein' qualified proper to carry 'em out. They wan't no 'casion fo' it in his but the hours minutes. And when at last but the Squire he done met 'em fa'r, a speech an' speech an

"I made mention a'ready what he'd mediaval king; here is a pedestal of 'pears like he must 'a' reckoned to'ds pedestal is worthy of the glass. the last what he was mo' expert 'n he reely was. Then, he cted with trons. It is a modern, cheerful room eakin' on. mey dealin' and sufficient light, but the things cre-'n what the others 'd stand fo'.

"Riginal hell!" exclaimed Mr. Winderbottom of poker.

"Well, did it happen ag'in?" he

of the studio when Mile. Rita's merry eyes reminded him the world is good and youth is loven springtime?

The Count was all ready to declare

Mile. Rita in on his castle and here here.

Mile Rita in on his castle and here here.

More all and here here.

A note from the subways: The second reason is that both the Count and the Countess are both the Count and the Countess are both the Count and the Countess are both the Countess are both the Countess are both the counters are drawn to die. I had been strangely, unbelievably, miraculously saved. It was the thought of having to remain the magnineent nerousm me strong. I had made up my mind to die. I had been strangely, unbelievably, miraculously saved. It was Mile. Rita in on his castle and beg her who pursued you in this persistent as well as by ties of love. They beto fly with him to Naples, where befashion? She was tempted to anlieve they had a duty to perform, and neath the awaying boughs of the nounce her departure on a trial flight here was the place to discharge their

bubbles made of moonstones backed fure."

In the most hurrying, most mechan-

afiver made to hold a vase of green

The studio is not stage set for pa-

with a fireplace and comfortable chairs

ated in it belong to the skill and im-

Here is a copper tray adorned with

frogs surrounded by air bubbles and

wrapped in green foam from the frog pond. There is nothing careless, noth-

ing stereotyped, nothing repeated.

Each piece of work is a creation of the

Ladislas Zental is a sculptor, but he

does not make large statues. He likes

intricacles that intrigued the art and

fancy of people who lived in an age of

of it " " keelf and is rejuctant to give

it up to a purchaser. Unfortunately

purchasers are necessary to provide money to buy more motals and more quaint stones from the pidary shops.

oration rather than utility. Having spent hours of thought and

hands and brain of the artist.

with gold to give them fire; a handle It was such a comb as a trouba

came to America she would do a pic- the wedding was celebrated in the land, she took passage in the ill fated were two cries of rescue ships coming. parental home of the bride in Mayfair. Lusitania on the trip when the ship Both were given shortly after the ship Arrived at her home in London she After the ceremony the Count ad- was torpedeed by a submarine, It was went down. Once one of these boats

VILLAGE JEWELLER RIVALS MEDIÆVAL ART

cumningly wrought to show a "This I can keep a long time," he adds, bas-relief portraits - a silver bas-relief and from gold to glowing red in the

take 's many 's anybody wanted to pay for, so thataway he was a tol'able good customer even if he didn't never one without faith, but Mr. Winterbot-This is not a description of the have used before the days of perma- to be used as seals or as pedestals for designing of a fireplace for some large from waves. French rolls and Castle lamps or vases. One beautiful vase of room. One of his fireplace designs is work of some Italian goldsmith of me- clips; an adornment for woman's copper is a conventionalized tulip.



And the second s Ladislas Emeric Zental making art jewelry.

By JEANNE JUDSON.

"Sometimes I forget to put my sig- hair that only the two en nature on my work and it is brought modelled faces could be seen. "Sometimes I forget to put my sig- hair that only the two exquisitely and snails. Mr. Zental has succeeded

lady reclining as she plays with jewel showing a comb of ivory and silver, portrait of Caruso, for instance, of light from his fire, "It is too heavy for any modern coif- which he has kept a copy in wax, and Mr. Zental will work for weeks on a bronze portrait of Franklin Connon, ring, devising a jewel setting that

disval times, something behind glass crowning glory. The design was of The flower forms the cup of the vase, Fire worshippers kneel on either side, doors in a museum or collector's treastwo lovers embracing, but so wrapped its slender stem running down to a and the fire itself forms the altar. ure box. Perhaps some craftsman of and twined in the tendrils of the lady's base of conventionalized tulip bulbs

AN of golden peacock feathers back to be signed. Then I can keep it set in silver, bossed with gold. a few months longer," says Mr. Zental, as a maker of jewelry, has done many bowls which change from green to gold.

of oxydised copper, brass and silver. One of the treasures of the studie

is a Salome lewel box. The box is of silver; the figure of Salome on the cover is of gold to represent life, while the head of John the Baptist is sliver —the contrast of death. Unlike the usual Salome figure, she does not carry the head before her but drags t on the ground by the hair livem the head drops of blood are failingbox-and Salome herself stands in & pool of blood formed of cunningly inlaid red enamel.

The price? Art for art's sake! Remember this studio is on Eighth street in Greenwich Village. Of course. If its modern tongue and translate its treasures into terms that you can understand; but the Vilagers do not come to buy; they come to look and to drink in inspiration. To the person who has seen articles

turned out by the thousand in medern factories the work of Ladislas Zental seems like magic. It is almost inconceivable that the wonderful things be makes' require no other much mery than his hands, a forge fire and the tiny anvil set on an unfinished cak log. Here gold and silver, brass and copper alike are melted into shapeless masses to be refashioned into things of beauty and use.

But even a reincarnated mediaval craftsman cannot live in the twentieth century without being in some messure a part of it. Ladislas Zental first discovered this some eight years ago when after deferring his military service from year to year he could defer it no longer, and rather than give up his art for even a few years he left his ancestral home in Hungary and came to America.

In Hungary Mr. Zental had a 1 10 and belonged to a family to which art except as an avocation was as for en as trade. He persuaded his people to let him attend the School of Applies Arts in Budapest. After his good to tion he worked for his own arm ment. Then came the quest ing military service.

A year of that, and his hands might

forget their cunning. So he but if from year to year, using fare is the fluence, until it was of no more Then he came to America.